

THE METROPOLITAN MUSEUM OF ART

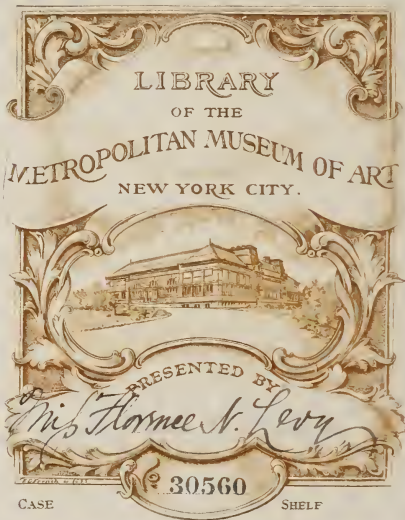


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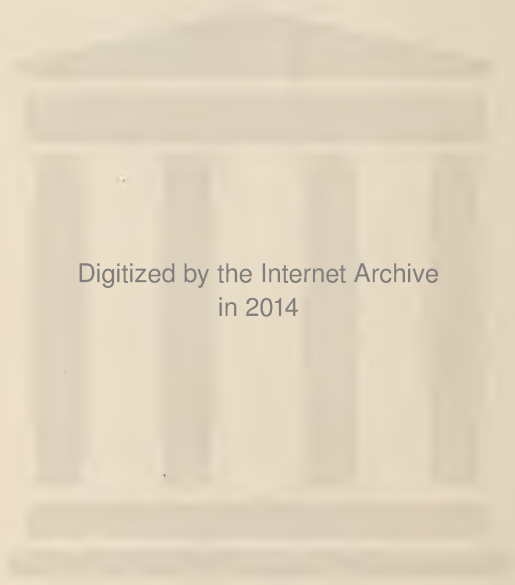


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MODERN PAINTER ETCHINGS
OLD ENGRAVINGS AND MEZZOTINTS
IN COLOR

FROM THE PORTFOLIOS OF

MR. TAYLOR HATFIELD

OF NEW YORK

AND OTHER COLLECTORS

EXAMPLES OF THE EARLY MASTERS:

THE MASTER A. G., THE MASTER M. Z., DUERER, ALDEGREVER, BEHAM REMBRANDT, AND OTHERS.

LATER FOREIGN AND ENGLISH SCHOOLS:

EDELINCK, NANTEUIL, WHEATLEY, ETC.

MODERN ETCHERS:

BRANGWYN, CAMERON, COROT, FITTON, HADEN, HAIG, LEGROS, LEPERE, MACLAUGHLAN, MENPES, PENNELL SIR FRANK SHORT, ZORN, WHISTLER, BUHOT, AND OTHERS.

MEZZOTINTS IN COLOR:

MISS GULLAND, F. G. STEVENSON, T. F. SIMON, R. SMYTHE, V. TROWBRIDGE, AND OTHERS.

With Various Decorative Prints of High Quality.

TO BE SOLD AT 8:15 O'CLOCK

WEDNESDAY AND THURSDAY EVENINGS

MAY 6 AND 7, 1914

WEDNESDAY EVENING, . . . Lots 1-276

THURSDAY EVENING, . . . Lots 277-529

On Public Exhibition from Saturday May 2, 1914

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
8. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,

MADISON AVENUE AT FORTIETH STREET,
NEW YORK.

TELEPHONE MURRAY HILL 7680.

Priced Copy of this Catalogue may be secured for \$1.00

**MODERN PAINTER ETCHINGS, OLD ENGRAVINGS
AND MEZZOTINTS IN COLOR FROM
The Portfolios of Mr. TAYLOR HATFIELD and others**

FIRST SESSION

Wednesday Evening, May 6, 1914, at 8:15 o'clock

FRANCIS LATHROP.

Drawings, Pastels, etc., by this American artist.

1. HEAD OF A MAN.
2. STANDING FIGURE DRAPED.
3. TWO STUDIES OF DRAPERY.
4. HEAD OF A WOMAN. One-fourth life size. Pencil drawing. Height, 14 inches; width, 10 inches.
5. DRAPED HEAD OF A WOMAN. One-fourth life size. Pencil drawing. Height, 11 inches; width, 9 inches.
6. A GIRL IN WHITE. Pastel. Height, 15 inches; width, 12 inches.
7. STUDY OF A GIRL. Canvas. Height, 24 inches; width, 20 inches.
8. CHARCOAL DRAWINGS. Small upright panels showing female figures symbolizing the seasons. (9).

CARBON PRINTS.

9. THE IMMACULATE CONCEPTION. After Murillo. Oak and gilt frame. Height, 57 inches; width, 36 inches.

CARBON PRINTS—Continued.

10. THE TRANSFIGURATION. After Raphael. Framed in oak and gilt. Height, 57 inches; width, 36 inches.
11. THE HEAD OF ST. JEROME. After Raphael. Height, 18 inches; width, 14 inches.

FUKAWA BASKE.

12. SCENE ON THE BEACH. Water Color. Signed with initials. Height, 11 inches; width, 16½ inches.

EDWIN A. ABBEY.

13. ORIGINAL DRAWING IN PEN-AND-INK. Three men at work making dolls. 5½x7½ inches, unsigned. Framed.

GEORGE C. AID.

14. OLD BRIDGE, CARCASSONNE. Etching, signed proof, clearly printed.
15. VENICE. From the Grand Canal. Signed proof.
16. CANAL AT ROTTERDAM. Signed and named proof.
17. PIAZZA PARROCHIALE DOLCEACQUA. Signed proof.

CHERUBIN ALBERTI.

18. DESIGN FOR ORNAMENTAL KNIFE HANDLES. B. 171. Two rare designs for goldsmith's work on one plate.

HEINRICH ALDEGREVER.

19. THE LABOURS OF HERCULES. B. 83-95. Ten of the series lacking Nos. 84, 88 and 90. Good old impressions, several with the stamp of Heinrich Fuesseli. (10).

HEINRICH ALDEGREVER—Continued.

20. THE HISTORY OF ADAM AND EVE. B. 1-6. Complete set of the six plates, good old impressions, but two have slight repairs. (6).
21. THE PARABLE OF THE BAD RICH MAN. B. 44-48. Set of five plates; two—B. 46 and 48 are possibly copies. From the Josef Grunling collection with stamp. (5).
22. THE JUDGMENT OF SOLOMON. B. 29.
23. SOPHONISBA DRINKING THE POISONED CUP. B. 62. Good early impression.
24. SATYR CARRYING OFF A WOMAN. B. 67.
25. THE MONK AND THE NUN. B. 178. Old impression. Rare.

STANLEY ANDERSON.

Well known British artist.

26. SOMERSET HOUSE. Etching. Signed proof on Japan paper. Only 50 impressions and the plate destroyed.
27. WATERLOO BRIDGE. Signed proof printed in brown.
28. SHIP TAVERN PASSAGE. Signed and named proof.

B. AUDRAN: The Elder.

29. JOANNES BAPTISTA COLBERT. Full bust in allegorical frame, engraved after Le Febvre. Folio.
*Very fine impression with margins, a rare print from the collection of Alphonse Hirsch with his stamp.

OTTO H. BACHER.

30. GRAND CANAL, VENICE. Signed proof on thin Japan paper. One of the most popular plates of the artist.
31. LAVANDERIA, VENICE. Etching. Signed proof on Japan paper.

JOHNSTONE BAIRD.

32. OLD LIMEHOUSE. Seen from the river. Signed artist's proof etching. Oblong folio.
33. DRAWBRIDGE, CAWDER CASTLE. Signed artist's proof.

FRANCESCO BARTOLOZZI.

34. SPRING, SUMMER AND AUTUMN. Stipple engravings in carmine, after Westall. Proofs. Small 4to, each in gilt frame. (3 pieces).
35. RURAL INNOCENCE. (Little Girl with Lamb). Engraved in 1785 after S. Harding. Small folio, printed in carmine, framed.

C. H. BASKETT.

Well known Modern British artist.

36. WALBERSWICK. Moonlight. Aquatint, signed and named. Artist's proof. One of 43 impressions issued.
37. THE HARVEST MOON. Aquatint, signed and named. One of 43 artist's proof impressions.

HANS SEBALD BEHAM.

38. THE LABORS OF HERCULES. B. 96-107. Complete set of the twelve plates. Good early impressions with small margins. (12).

EUGENE BÉJOT.

39. LA MANZANARES, MADRID. Painter etching.
*Charming subject, clearly and delicately printed, signed by Béjot.
40. SAN FRANCISCA, MADRID. Painter etching. Signed artist's proof.
41. PALAIS ROYAL, MADRID. Painter etching. Signed artist's proof.

JACQUES BEURDELET.

42. PETITE PLACE À PROVINS. Etching. Signed proof. No. 14 of 50 issued.

WALTER BIRD.

43. THE DUCHESS OF MILAN. Full length, mezzotint, printed in colors. Signed proof, narrow 4to, gilt frame.

E. BOILVIN.

44. LES BIBLIOPHILES. Etching after Fortuny. Artist's signed remarque proof of a very attractive print. Folio, framed.

M. L. A. DE BOIZOT.

45. CHARLES PHILIPPE, COMTE D'ARTOIS, after a drawing by L. S. Boizot. Profile, full bust in circle surmounted by floral festoons. With the companion piece, Comtesse d'Artois. Small 4to, fine original impressions. Gilt frames. (2 pieces).

HANS BOL.

46. THE TWELVE MONTHS. Engraved by Collaert. Circular, on six undivided sheets. Scarce set.

FELIX BRACQUEMOND.

47. FERNAND EN COSTUME DE SEIGNEUR. B. 43. Etching and aquatint. Folio.

FRANK BRANGWYN.

48. PORTE DE GHENT. Painter etching. Signed proof, large 4to. Framed.
49. THE BUTCHER SHOP. Painter etching. Signed proof. Large quarto, on soft Japan paper.

FRANK BRANGWYN—Continued.

50. THE MOAT. Painter etching. Signed proof. Oblong folio.
51. GATEWAY AT AVILA. Painter etching. Signed proof, printed on greenish paper. Folio.
52. STREET IN PUY. Painter etching. Signed proof, printed on greenish paper. Folio.
53. THE MOUNTEBANK. Painter etching. Signed proof, printed on papier verdatre. 4to.
54. CANNON STREET STATION. Painter etching. Large folio. Signed proof.
55. ST. PETER'S, GENOA. Painter etching. Large folio. Signed proof.
56. BREAKING UP OF THE DUNCAN. Painter etching. Large folio. Signed proof.
57. BREAKING UP OF THE HANNIBAL. Painter etching. Large folio. Signed proof.
58. BREAKING UP OF THE DUNCAN. Etching. Large folio. Signed proof. Framed.
59. THE MONUMENT, LONDON BRIDGE. Etching. Large folio. Signed proof. Framed.
60. THE NATIVITY. Etching. Large folio. Signed proof. Framed.
61. THE INN OF THE PARROT. Etching. Large folio. Signed proof. Framed.
62. CANNON STREET STATION. Etching. Large folio. Signed proof.
63. THE HAY CART. Etching. 4to. Signed proof. Framed.

FELIX BUHOT.

64. UNE MATINÉE D'HIVER AU QUAI DE L'HOTEL-DIEU. Etching. B. 123. Proof with Buhot's red stamp. Framed.

*One of Buhot's most popular etchings known as "The Cab-stand."

65. SOUVENIR DE LA TAMISE; Environs de Gravesande. Etching on thin Japan paper, before the removal of the figure of the fisherman. With the artist's stamp. Folio.

66. LA TIARE. (Papal Crown Jewelled). Allegorical. Proof with the artist's stamp. Folio.

67. MATINÉE D'HIVER SUR LES QUAIS. Proof etching on Japan paper with Buhot's monogram stamp. Oblong folio.

68. LA PLACE PIGALLE. Artist's stamped proof. Some directions pencilled on the margin for printing the plate.

69. ENVIRONS DE GRAVESANDE. Proof, one of only two issued in this state, with Buhot's notation to this effect in French.

70. LES BERGERIES, SOLEIL COUCHANT. B. 151. Artist's stamped proof on essenced paper. Fine impression.

71. UN GRAIN A TROUVILLE. Etching. 4to, full margins.

JACQUES CALLOT.

72. LA TENTATION DE SAINT ANTOINE. Engraved by P. Picault. Large folio.

*One of only four plates engraved by Picault. An allegorical plate showing extraordinary imaginative quality.

DAVID YOUNG CAMERON.

73. ON THE MEUSE. Etching and dry-point. R. 390.
Signed proof. Framed.

*Rare. An etching executed in 1907 showing the Meuse near Dinant. One of the Belgian set of which only fifty-three sets were published. Most of the series are now unobtainable.

74. THE PONT NEUF, PARIS. Etching. R. 361. Signed proof. Framed.

*The First of the Paris set, of which only thirty-five sets were published. Etched in 1904, and now rare.

75. OLD LA ROCHE. Etching and dry-point. R. 393.
Signed proof. Framed.

*Seventh of the Belgian set. A beautiful proof on soft Japan paper.

76. MONTIVILLIERS. R. 355. Etching touched with dry-point done in Budapest. Small 4to. Framed.

77. AMBOISE. Etching. Framed.

CANALE (ANTONIO), known as CANALETTO.
1697-1768.

Italian painter who etched only a few plates, including the following series relating to Venice, which is very rare. Each has small margin.

78. VENICE ABOUT 1720. Etching. Original impression.
Oblong folio. Very rare.
79. VENICE. Etching. Different view. Rare, original impression.
80. MESTRE. Bl. 6. Fine original impression of a view near Venice.
81. AL DOLO. Bl. 3. Fine original impression.
82. SANTO GIUSTINA IN PRA DELLA VALE. Bl. 7.
Original impression.

AGOSTINO CARRACCI: 1557-1602.

83. MARY SEATED AT THE CROSS, WITH THE DEAD CHRIST SUPPORTED BY HER KNEES. After Michaelangelo. 1579. B. 103. Folio.

*Fine impression and described by Bartsch as very rare.

ANNIBALE CARRACCI: 1560-1609.

84. SUSANNAH AND THE ELDERS. B.I. First state, before the dedication. 4to, with small margin.

*From the Peoli collection, with stamp.

85. THE MAGDALEN. B. 16. Etching, dated 1591.

*First state, before the initials of P. Stefanoni, with the border line. From the Peoli collection with his stamp.

F. CHAIGNEAU.

86. THE OLD SHEPHERD. Etching. Folio. Signed proof. Framed.

C. N. COCHIN (the Elder): 1683-1754.

87. BAL PARÈ DONNE PAR LE ROI LE 24 FEVRIER, 1745; LA SALLE DE SPECTACLE (Marriage of Marie Therese and Louis XV.). Large folio. Framed. (2).

CHARLES COPPIER.

88. LE RÈVE. Etching, after Collin. Signed proof. Gilt frame.

M. CORMACK.

89. ANGELS' HEADS. Mezzotint printed in color. Signed proof. Framed.

CAMILLE COROT.

90. PAYSAGE EN ITALIE. Etching, 1858, rare early impression. One of the few etchings of the painter.

91. CAMPAGNE BOISÉE. Very scarce original etching from the Gerbeau collection.

F. COURBOIN.

92. BARNARD NAUDIN (with guitar). Aquatint. Signed by the artist and with his note that it is the first state, and one of eight proofs only.

93. UN PETIT CANAL À VENISE. Signed and named proof.

*M. Couboin is the curator of the Bibliothèque Nationale, Paris.

SAMUEL COUSINS.

94. YOUNG SAMUEL. Mezzotint. India proof before letters.

95. THE HON. SIR JOHN PATTESON. After Margaret Carpenter. Three-quarter length, in legal robes. Mezzotint. India proof. Folio. Framed.

96. THE PIPER AND NUT-CRACKERS (Bullfinch and Squirrels). Mezzotint after Landseer. India proof before the title.

*A beautiful impression.

W. A. COX.

97. LADY CARWARDINE AND CHILD. Mezzotint printed in colors. Signed proof. Folio. Decorative gilt frame.

C. F. DAUBIGNY.

98. LE LEVER DU SOLEIL. H. 61. Etching, printed by Delatre. India proof from the Galichon and Gerbeau collections with their stamps.

*A luminous and beautiful proof.

99. COCHON DANS UN VERGER. H. 87. Etching, first state with the etched inscription. India proof from the Beurdeley collection.

100. LE GUET DU CHIEN. H. 82. Etching. India proof from the Galichon and Gerbeau collections.

C. F. DAUBIGNY—Continued.

101. LES CHARRETTES DE ROULAGE. H. 70. India proof with the number, but with the address of Beillet erased. 1868.
102. LES CHEVAUX DE HALAGE. H. 62. India proof with the address of Delatre as printer (not Beillet as described by Henriët).
103. L'ANE À L'ABREUVOIR. H. 64. Aquatint, with the imprint of Delatre (not Beillet). India proof. Done in preparation for his painting, "Setting Sun," exhibited in 1859.

EDOUARD DETAILLE.

104. HUSSAR ON HORSEBACK. Etching, 1874. 4to. Framed.

DRAWINGS.

105. CHINESE WATER COLOR DRAWINGS (TWO).
Man Fishing in each. Small 4to. Framed together.

ALBRECHT DÜRER.

106. ADAM AND EVE. B. 1. 1504. Original impression, but has been folded, three margins strengthened, etc.
107. ORIENTAL AND HIS WIFE; THREE PEASANTS.
B. 85, 86. Mounted on one sheet. (2).
108. JUSTICE SEATED ON A LION. B. 79. Good impression with small margins.
109. LADY ON HORSEBACK ACCOMPANIED BY HALBERDIER. B. 82. Old impression with note that it is the first state, the mountains near the lady's left shoulder made with a single line.
110. THE VIRGIN SEATED ON A BANK OF TURF. B. 35. Engraved by Aegid. Sadeler after Dürer. Small folio with small margin. From an old collection with stamp.

C. F. DAUBIGNY—Continued.

111. JEALOUSY. B. 73. Good old impression, but somewhat time-stained, very small margin, with the border line.
112. THE GREAT HORSE. B. 97. 1505. Good impression, but corners worn and edges strengthened, etc.
113. FREDERICK, ELECTOR OF SAXONY. B. 104. With a small margin.
114. BILIBALD PIRCKHEIMER. B. 106. Old impression with early water-mark. Has the border line on three sides.
115. MADONNA WITH THE MONKEY. B. 42. Old impression, with small margins.
116. ST. GEORGE ON HORSEBACK. Early impression but worn. B. 54.
117. THE STANDARD BEARER. B. 87. Old impression.
118. MELENCOLIA. Wierix' copy. Framed.

CORNELIS DUSART: 1665-1704.

119. RUSTICUS EX ANIMO, Etc. Drinking scene in a cabaret, with a man playing on the violin, etc. Small 4to, with margin. Framed.

*Fine impression of an original etching. Rare.

RICHARD EARLOM.

120. LADY HAMILTON AS "SENSIBILITY." Stipple engraving after Romney. Small folio, with margins. Framed.

*Open letter proof.

121. VIRGIN, CHILD AND ST. JOHN. Mezzotint, proof before all letters of an Italian painting. Oblong 4to, with margins. Framed.

GERALD EDELINCK.

122. CAROLUS MAURITIUS LE TELLIER. After Mignard. Three-quarter length seated in robes. Dated 1692. Folio.
123. FERDINAND. Prince of Paderborn. After Le Brun. Bust in oval supported by two figures. Dated 1683. Folio.
124. VAN BOUC. Painter. Three-quarter length with palette. Good impression with the address of Drevet.
125. JULES HARDOUIN MANSART, Architect of Louis XIV. Three-quarter length, seated. Fine original engraving after H. Rigaud. Folio, with margins.
126. MANSART, seen at bust length, oval in folio, after Vivien. Fine impression from the Didot and Galichon collections, cut to border line. Folio.
127. PETRI DE MONTARSIS. Engraved after Coypel. Half-length seated, an open book on the table before him. Small folio, margins shortened. Framed.

S. ARLENT EDWARDS.

128. EDWIN BOOTH. Mezzotint, bust in oval. Signed proof on China paper, with remarque. Small 4to.

F. A. FARRELL.

Well known contemporary British artist.

129. STIRLING TOWN, SUNSET. Etching. Signed proof on soft Japan paper. Only 100 issued.
130. STIRLING CASTLE. Signed proof of 100 issued.

DE WITT H. FESSENDEN.

131. CATHEDRAL AT TOURS. Etching. Signed proof on China paper.

HEDLEY FITTON.

132. RUE PIROUETTE, PARIS. Original etching. Signed proof. Small folio, printed in brown.
133. CHARTRES CATHEDRAL. Original etching. Signed proof. Large folio of one of the most popular plates of the artist.
134. THE PANTHEON. Original etching. Signed proof. Large oblong folio.
*Not in Dunthorne, fine impression of a beautiful print.
135. THE CHURCH OF THE THREE KINGS. Etching. Folio. Framed.
*Very fine signed proof.
136. RUE BARBETTE. Etching. Folio. Framed.
*Signed proof, full margins, scarce.

CAMILLE FONCE.

137. DURHAM CATHEDRAL. Original drawing by this well-known artist, showing the Cathedral from across the river. Signed. Oblong folio. Gilt frame.
138. EN BRETAGNE. Etching. Signed 'remarque' proof on parchment. Folio. Framed.
139. THE RIVER SEINE. Etching. Oblong 4to. Signed proof. Framed.

HESTER FROOD.

Contemporary British artist.

140. CATHEDRAL OF ALBI. Etching. Impression on soft Japan paper signed by the artist. One of only ten proofs and the plate destroyed.

JOHN FULLWOOD.

141. RIVER LANDSCAPE WITH SHEEP, SUNRISE. Signed proof on Japan paper.

F. GAILLARD.

142. ST. SEBASTIAN. B. 34. Beautiful India proof of the best state. Very rare.

PERCIVAL GASKELL.

143. WHERE FORLORN SUN SETS. Mezzotint. Signed India proof.
144. ST. ALBANS. Mezzotint. Signed proof.
145. FERPECLE, Mezzotint. Signed proof on India.

CHARLES DANA GIBSON.

146. EASTER MORNING FROM A SUSCEPTIBLE PARSON'S POINT OF VIEW. The original drawing of his well-known cartoon from "Life," done in pen-and-ink. Signed. With the Print from "Life" attached. 21x34 inches. Bronzed decorative frame.

ALBRECHT GLOCKENTON.

The "Master A. G." worked about 1500.

147. THE FLAGELLATION. B. 7. Good impression. Very rare.
148. CHRIST DESCENDING INTO LIMBO. B. 12. On later paper than the preceding. With collector's device on the back (F. Baumgartner ?).

R. GOFF.

149. LONDON BRIDGE. Etching. Proof on Japan paper from the Beurdeley collection.
150. THE THAMES AT CHARING CROSS. Etching. Signed proof, printed in brown.

H. GOLTZIUS.

151. THE PASSION OF JESUS CHRIST. Complete set of the 12 plates. Engraved in the manner of Lucas van Leyden. B. 27-38. The rare original impressions, in fine condition with small margins. (No. 10 is without the dots on the inscription on the cross).

*From two old collections, with name and stamp on reverse.

HEINRICH, GRAF VON GOUDT.

152. CERES CHANGING STELLION INTO A LIZARD. After Elsheimer, 1610, engraved in chiar-oscuro. Original impression with collector's stamp.

FRANCISCO GOYA.

153. AQUELLOS POLVOS. Wilson collection; title and imprint with another erased. Two etchings,

CHARLES STORM VAN'S GRAVESANDE.

154. ON THE MAAS. Etching, printed in brown. 4to. Signed proof.

155. BY THE SEA. Etching.

*From the Goulding collection with his signature.

156. BOATS ON THE SCHELDT. Painter etching. Signed proof. 4to.

157. BOATS ON THE BEACH. Painter etching. Signed proof. Oblong 4to.

158. PIER IN CONSTRUCTION. Painter etching, printed in brown. Signed proof on Japan paper. Oblong 4to.

159. THE LAGOON NEAR MURANO. Painter etching. Signed proof. Oblong folio.

M. DE GROISVILLIEZ.

160. ENVIRONS DE VILLERVILLE. Painter etching. Proof with uncleaned margins on thin toned Japan paper. With collector's stamp "A. B."

ELIZABETH GULLAND.

161. LADY SELINA MEADE. After Lawrence. Mezzotint printed in colors. Signed proof. Folio. Decorative gilt frame.

SIR FRANCIS SEYMOUR HADEN.

162. THOMAS HADEN OF DERBY. Etching and dry-point. H. 58. Trial Proof "a," before the removal of the inscription at the back. Signed proof. Framed.

163. NEWCASTLE IN EMLYN. Etching. Gilt frame.

164. A WATER MEADOW. H. 21. Etching on thin Japan paper.

165. FULHAM. H. 19. Etching and dry-point. First state. (Printed by Delatre).

166. PORTRAIT OF SEYMOUR HADEN. Etching by E. Lacretelle, 1878. Three-quarter length, seated with drawing board. On thin Japan paper.

167. BATTERSEA REACH. H. 52. Etching. FIRST STATE. Signed by Seymour Haden and marked by him in pencil "D. 45. 3rd trial." The print has been split at the plate mark to left, but its beauty is not impaired.
*Rare, the plate broke in printing.

168. BATTERSEA REACH. H. 52. SECOND STATE OF THE SAME. Title changed, sky and water cleared and a balloon rising to the left. Signed by Seymour Haden and marked by him "D. 45. 2d trial."

*Fine impression, having two monkeys on the quay wall. Rare in this state.

SIR FRANCIS SEYMOUR HADEN—Continued.

169. BATTERSEA REACH. H. 52. The same. SECOND STATE. Signed by Haden and marked "D. 45. 1st t(rial)." Showing changes, the mid-stream is entirely clear, the small monkey changed to a cat and partly erased, etc.
170. WINDMILL HILL NO. 2. H. 164. Dry-point. Signed proof. Printed on old French paper with stamp "La Rochelle," etc.
171. THE CABIN. H. 170. Dry-point. Signed proof on old and thick paper.
172. COWDRAY CASTLE WITH COWS. H. 220. Signed proof on hand-made paper.
173. COWDRAY CASTLE WITH GEESE. H. 221. Signed proof. Only two geese are on the further bank, but traces of the work on the others can be seen.
174. THREE CALVES. H. 222. Signed proof on hand-made paper. First state before the re-engraving of the trees and rising ground to the left.
*A pretty plate and quite scarce.
175. THE FOUR COWS. H. 223. Signed proof on hand-made paper.
176. A LANCASHIRE RIVER. H. 215. Etching and dry-point of a salmon-pool on the Ribble. Oblong folio, on thick paper. Signed proof.
177. NEWCASTLE IN EMLYN. H. 62. Etching. Signed proof of the first state, without the square house on the hill. On fine paper.
178. HOUSE OF THE SMITH. H. 63. Etching, 1864. Signed proof. Fine impression.
179. THE TOWING PATH. H. 76. Dry-point. First state. Signed proof.
*With "Hampton Court" and before the correct title "The Towing Path."
180. FIRS. H. 126. Etching. Signed proof.

SIR FRANCIS SEYMOUR HADEN—Continued.

181. A BRIG AT ANCHOR. H. 147. Etching. Signed proof on hand-made paper.
182. A BRIG AT ANCHOR. An impression on thin Japan paper.
183. WINCHELSEA CANAL. Etching and mezzotint. H. 161. Proof with Haden's stamp.
184. LITTLE CALAIS PIER. H. 96. Etching. Done from the deck of the Dover-Calais Boat at dawn.
185. THE MILL WHEEL. H. 153. Etching. Signed proof on thick paper.
186. ISLAND OPPOSITE BOWLE'S FARM. Etching and dry-point. B. 138. Signed proof.
*A lovely spot on the Upper Thames. The etching is quite scarce.
187. KIDWELLY CASTLE. H. 25. Intermediate trial proof of the first state of this etching, which was sketched from the railway while waiting for the train. Initialed by Haden.
188. OUT OF STUDY WINDOW. H. 18. Etching. First and published state, 1862.
189. WAREHAM BRIDGE. H. 176. Etching. Printed on thick paper, with Haden's stamp, showing traces of the weeds between the two further horses and the right bank.
190. NEWCASTLE IN EMLYN. H. 62. Etching. (Printed by Delatre) on fine paper.
191. RAILWAY ENCROACHMENT. Etching. H. 74. D. 65. At Kew, etched in 1864. Signed proof on fine paper.
192. GRIM SPAIN. H. 186. D. 168. Printed in brown on papier vélin. "*The only Spanish subject of his which I thoroughly like.*"—Wedmore.

SIR FRANCIS SEYMOUR HADEN—Continued.

193. LITTLE CALAIS PIER. H. 98 D. 89. Signed proof of the first state. Slight damage to upper corner and a few fox spots.

AXEL H. HAIG.

194. NORTH TRANSEPT, RHEIMS CATHEDRAL. F. A. 103. Etching, 1893. Impression on Japan vellum showing door and east end. Small folio. Signed proof.
195. BURGOS FROM THE SOUTH. F. A. 121. Dry-point, 1896. The Cathedral seen from the river. Oblong folio. Signed proof.
196. IN THE PYRENEES. Signed proof. Oblong folio, 1906.
197. CANTERBURY FROM THE NORTHEAST. F. A. 110. Signed proof on Japan vellum. Folio.
198. BUSACO. Signed proof. Folio, 1906.
199. TOWER OF ST. PIERRE, CAEN. Etching. Narrow folio. Signed proof. Framed.

EDMOND HEDOUIN.

200. PORTRAIT OF A LADY. After Bonnat. Half-length as an oval medallion suspended by a ribbon. Etching. 4to. Decorative gilt frame.

PAUL HELLEU.

201. DIANE DE PONGY. Exquisite dry-point head, printed in colors. Folio. Signed proof of only 10 issued.
202. HEAD. Dry-point. One of only 12 signed proofs.
*A young woman wearing a large black hat and black fur.
203. JEANNE. Proof with the artist's signed inscription to Miss Winans.

PAUL HELLEU—Continued.

204. MADAME HELLEU. Signed proof, printed in colors.
205. DRY-POINT. Young woman seated on the edge of a couch looks back toward the spectator. Signed proof.
206. DUCHESS OF MARLBOROUGH. Dry-point. Half-length, seated on a sofa. Signed proof. Framed.
*Very few printed. Rare.

C. J. HEYMAN.

Grandson of J. F. Millet, French etcher.

207. PASSAGE VANDREZAMIE; LE DEPOT DES BAS-TIGNOLLES. Etchings. 2 pieces.
208. LE PONT DE LA TOURNELLE ET LA CITÉ; RUE DE GRENELLE. Etchings. 2 pieces.
209. RUE DU PRÉ ST. GERVAIS; COIN DE L'ENTRE-POS DE BERCY. Etchings. 2 pieces.

WENCESLAUS HOLLAR.

210. SHIPS. Five different views engraved in 1647. From the Wilhelm Koller collection with his stamp. (5).
*Scarce. The engravings include a view of a ship of the Dutch West-India Company engraved by Hollar in 1647, the year in which Peter Stuyvesant left Holland to become Governor of the New Netherlands.
211. SPRING, from the full-length set; AUTUMN, from the half-length set. Original impressions. (2).

HOUBRAKEN PORTRAITS.

212. EARL PETERBOROUGH; Earl of Orkney; with Duke of Newcastle by Vertue. Folio engravings after Kneller and Van Dyck. (3).
213. MARQUIS MONTROSE; Lord Fairfax; Gen. Lambert. Folio engravings after Van Dyck, etc. (3).
214. ADM. BYNG; Earl of Oxford; Gen. Talmash; and Earl Warwick. Folio engravings after Kneller, etc. (4).

ALBANY E. HOWARTH.

215. ROUEN CATHEDRAL. Signed proof. Etching. Very large folio. The doorway.
216. DURHAM CATHEDRAL; Interior. Etching. Signed proof. Very large folio.
217. OLD CLARENDON PRESS; Sheldonian Theatre, Oxford. Painter etching. Signed proof on hand-made paper. Only 100 so issued and the plate destroyed. Small folio.
218. THE BLUE MOSQUE, CAIRO. Painter etching. One of 100 signed proofs and the plate destroyed. On hand-made paper. Small folio.
219. GATE OF HONOUR, CAIUS COLLEGE, CAMBRIDGE. One of 100 signed proofs. Small folio.
220. QUEEN'S COLLEGE, OXFORD; Entrance. Signed proof.
221. VENETIAN WELL. Signed proof on old paper.
222. STERLING CASTLE; Seen from the Valley. Small oblong folio. Signed proof. Out of print.
223. POOL, DORSET. Signed proof. Oblong folio. Limited issue and the plate destroyed.
224. KING'S GATEWAY, CAMBRIDGE. Etching. Signed proof on soft Japan paper.
225. ROSLYN CHAPEL. Etching printed by the artist. Signed proof.
226. CHATEAU GAILLARD. Etching. Signed proof.

WILFRID T. HUGGINS.

227. MONASTERY OF SAN FRUTTUOSO, RIVIERA DE LAVANTE. Etching and dry-point. Folio. Signed proof.

VICTOR HUGO, ETC.

228. L'ECLAIR (Lightning); CHAUVEL, La Charrette de Foin, scratch letter proof on Japan; CALLOT, Execution of Criminals, from the Miseries of War, worn. 3 pieces.

WILLIAM HENRY HYDE.

229. DRAWING IN BLACK-AND-WHITE "The Travelling Englishman and the Hostess." Folio. Signed and dated 1894. Gilt frame.

*The painter is a New Yorker, pupil of Lefebvre, and studied in Paris; has exhibited and is an Associate of the National Academy of Design.

CHARLES JACQUE.

230. LA SOURICIÈRE (Mice and Trap). Etching. Beautiful impression on India paper with the artist's signed inscription to Madame Lejeune.
231. FORGERON. 1850. Etching. Second and best state. Signed proof on India paper. Scarce.
232. THE SMOKER. 1845. India proof from the Wilson collection.
233. PORTE D'AUBERGE. 1849. India proof.

JULES JACQUET.

234. THE SERGEANT'S PORTRAIT. Etching after Meissonier. Folio. Framed.

*Japan proof, signed by both Jacquet and Meissonier.

J. F. JANINET.

235. LA COMPARAISON. Aquatint in colors. After Lavrence. Folio. Carved frame.

*Two young women at a dressing table. Eighteenth Century French print, proofs of which sell at very high prices in Paris.

RAYMOND JONES.

236. RUE DU TOURS. Painter etching. Narrow 4to. Signed proof. Framed.
237. PORTE HENRI QUATRE. Etching. Signed proof.
238. LE PONT NEUF. Signed and named proof.

J. B. JONGKIND.

239. BALASIA. Scene in Holland. Etching. Rare proof on India paper. 1868.
240. L'ESCAUT À ANVERS, SOLEIL COUCHANT. B. 15. Painter etching. Small folio.
241. THE SKATERS. 1868.

SIR GODFREY KNELLER.

242. MR. POPE. Half-length, elbow resting on a folio volume, head leaning on his hand. Mezzotint. Small 4to, inlaid.

*Unsigned mezzotint, sod by S. Simpson. Rare.

C. KOEPPING.

243. CALVARY. After Munkacsy. Etching. Large oblong folio. Japan vellum proof signed by painter and etcher. Framed.

MAXIME LALANNE.

244. DEMOLITIONS SUR LE BOULEVARD ST. GERMAIN. Impression on India paper, said to be from the J. T. Wilson collection; A NEUILLY (SEINE), printed by Delatre. (2 pieces).
245. PARIS FROM THE LOUVRE; TROCADERO. Two etchings.

NICOLAS DE LARMESSIN.

246. CLAUDE HALLE. Painter. After Le Gros. Folio. Good early impression.

*One of the pieces engraved by Larmessin for his entrance to the Academy, 1730.

247. GUILLAUME COUSTOU. Sculptor. After De Lien. Folio. Good early impression.

*The second of the plates by the engraver for his Academy reception in 1730.

248. L'ADOLESCENCE. Group, engraved after Lancret, printed in Paris. Oblong folio, with small margins. Framed.

G. DE LATENAY.

249. THE DUNES. Etching. Signed proof. No. 11 of 30 printed. Gilt frame.

J. N. LAUGIER.

250. NAPOLEON. After David. Full-length, engraved in 1835. Fine impression with margins.

SIMON DE LA VALLÉE.

251. MARIA HENRIETTE LE BRET AS "FLORA." Engraved after Rigaud. Folio. Paris, printed by P. Drevet. Framed.

ALPHONSE LEGROS: 1837-1911.

Contemporary French etcher, whose work is highly spoken of by Bourcard; he printed his etchings in very small numbers, from 25 to 50, did not abuse the plates, and a few are issued in only 10 to 12 impressions.

252. FEMME AU CALVAIRE. Etching. Signed proof.
253. FEMME AU CALVAIRE. Etching. Different conception from the preceding. Signed proof.
254. VALLÉE EN BOURGOGNE. Etching, with Legros' stamp.

ALPHONSE LEGROS—Continued.

255. LA PASSERELLE. Etching. Proof with Legros' stamp. Finely and delicately printed.

G. LEHEUTRE.

256. PORTAIL, RUE MONSIEUR LE PRINCE. Etching. Signed proof. No. 12 of 25 printed. 8vo.

AUGUSTE LEPÈRE.

The most noted among the contemporary French etchers, whose prints, like Legros', are printed in very small numbers.

257. AU PUIITS. Painter etching. Printed on thin Japan paper.

*Signed proof, No. 19 of only 35 issued.

258. JULY IN PICARDY. (CREVECOUR, 1909). No. 3 of only 40 signed proofs. With the stamp of Sagot the printer.

259. ENTRÉE DU BEGUINAGE À BRUGES. Signed proof of a limited issue of 1901, with the stamp of Sagot.

260. STATION D'OMNIBUS À VAUGIRARD, PARIS. Signed proof, printed in brown by Sagot with his stamp. The title written on by Lepère also.

261. LA CATHEDRALE DE REIMS. Etching. Signed proof. No. 104. On thick paper.

*Fine impression and not too heavily inked in the shadows. Out of print.

262. LA CATHEDRALE D'AMIENS. Etching. Signed proof on soft Japan paper.

*This etching is also out of print.

263. LE LAVOIR. Etching. Oblong 4to. Signed proof of a very fine impression. Framed.

*A rare painter etching.

J. LEROY.

264. COUCOU! Stipple engraving printed in colors by P. Beljambe. Oval, oblong folio. Paris, n. d.

*Eighteenth Century French print, for proofs of which high prices are paid.

LUCAS VAN LEYDEN: 1511-1533.

265. RAISING OF LAZARUS. B. 42. Folio. Rubbed and worn.
266. ST. JEROME. B. 113. On old paper. From the Wilhelm Köller collection.
267. CHRIST CROWNED WITH THORNS. B. 69. Dated 1519. Small worm hole. From the Bergmann collection.
268. DEATH OF ABEL. Dated 1524. B. 13.
269. VIRGIN AND CHILD SEATED AT THE FOOT OF A TREE. B. 83. Dated 1514. From Bergmann collection.
270. THE RETURN OF THE PRODIGAL SON. B. 78. 4to. Slight repair in the centre.
271. THE VIRGIN AND CHILD WITH ST. ANNE. B. 79. Old impression.
272. ST. PETER AND ST. PAUL WITH THE SUDARIUM. B. 105. From the F. Gawet collection.
273. PYRAMUS AND THISBE. B. 135. From the Wilhelm Köller collection.
274. THE STANDARD BEARER. B. 140. Cut close. From the Bergmann collection.
275. THE LORD AND THE LADY. B. 145. Early impression, but a little worn.
276. MAN AND WOMAN SEATED IN A LANDSCAPE. B. 148.

SECOND SESSION

Thursday Evening, May 7, 1914, at 8:15 o'clock

ERNEST LUMSDEN.

Contemporary and popular etcher.

277. ESQUIMALT, VICTORIA, B. C. Etching. Signed proof on soft Japan paper printed by the artist and the title written on by him.
278. THE DEAN BRIDGE. Etching. Signed proof on soft Japan paper printed by Lumsden.
279. PEKING, CHIEN KIEN FROM WITHOUT. Signed proof on soft Japan paper printed by Lumsden.
280. THE GREAT WALL, SHAN HAI KWAN. Signed proof on soft Japan paper, printed and named by the artist.
281. CHINESE RANGOON. Signed proof on soft Japan paper printed by the artist.
282. THE LITTLE BENARES. Signed proof on soft Japan paper printed by the artist.
283. OLD GATEWAY, LUDLOW. Signed proof on thin Japan paper printed by the artist.
284. COWGATE. Signed proof on Japan paper printed by the artist.
285. RUE BERNARD, PALISSY, No. 2. Signed proof on Japan paper printed by the artist.
286. LES HALLES. Signed proof on Japan paper printed by the artist.
287. LA RUE FERON, PARIS. Signed proof on Japan paper printed by the artist.

ERNEST LUMSDEN—Continued.

288. PARIS IN CONSTRUCTION. Etching. No. 5 of 19 printed. Signed proof. 4to.
289. DARIEN, S. M. R. Terminus. Etching. 4to. Signed proof.
290. THE ALTAR OF HEAVEN. Etching. 4to. Signed Proof. Only 20 printed.
291. THE PIER. Etching. 4to. Proof signed and printed by the artist on soft old Japan paper.
292. NORTH BRIDGE, EDINBURGH. Signed proof, printed on soft Japan paper by the artist.
293. LUMBER MILL, VICTORIA, B. C. Signed and named proof on soft Japan paper printed by the artist.
294. PEKING SHOPS. Signed proof on soft Japan paper printed by the artist.
295. EVENING, JEYPORE. NO. 2. Signed proof on soft Japan paper printed and named by the artist.
296. MORNING, JEYPORE. Signed proof on Japan paper printed by the artist.
297. MORNING, UDEYPORE. Signed proof delicately printed in brown on Japan paper by the artist.

JAMES McBEY.

298. SAWMILL, MONNICKENDAM. Etching. Signed in ink by the artist and lettered "xxiv," printed on old paper. 4to.
299. SAWMILL, MONNICKENDAM. Etching. Proof on old paper signed by the artist.
300. BRIDGE OF ALCANTARA. Printed on papier verdatre, signed and numbered "vii" by the artist.

DONALD SHAW MacLAUGHLAN.

301. DOORWAY OF THE DOGE'S PALACE. Etching.
Signed proof. Folio.

*One of the artist's large plates.

302. A WAYSIDE SHRINE. Etching. Printed in brown.
Signed proof. Only 50 impressions and the plate destroyed. 4to.

303. LAUTERBRUNN. Etching. Oblong small folio. Signed proof.

*Considered to be the masterpiece of the artist, very finely printed, on hand-made paper.

JOHN MARIN.

Contemporary Etcher.

304. CHARTRES CATHEDRAL. Etching. Signed proof on hand-made paper with untrimmed margins.

305. CAMPIELLO ST. ROCCA, VENICE. Signed proof on Japan paper.

306. —The same. Signed proof, a little more heavily printed.

307. VIEILLE MAISON, QUAI D'IVRY, PARIS. Signed proof.

308. CATHEDRALE DE LAON. Signed proof.

309. PAR LA FENETRE, VENISE. Signed and named impression of a charming etching.

310. DOORWAY, ST. MARK'S, VENICE. Signed proof on Japan paper.

311. ST. GERMAIN DES PRES. Signed proof on Japan paper.

312. PIAZZETTA SAN MARCO, VENICE. Signed proof on Japan paper.

313. LES GONDOLIERS, VENICE. Signed proof.

H. STACY MARKS.

Famous English Painter.

314. ORIGINAL DRAWING. Crayons in two colors, "Woman with arms extended." Folio. Gilt frame.
315. "AN EPISCOPAL VISITATION." Original crayon drawing. Folio. Gilt frame.
316. "THE OLDEST INHABITANT." Pencil and wash-drawing. Signed. Small 4to. Gilt frame.

F. MARRIOTT.

317. ARCHWAY AT AMBOISE BY MOONLIGHT. Mezzotint printed in colors. Folio. Signed proof on thick paper.

*One of a limited edition and the plate destroyed.

WILLIAM E. MARSHALL.

318. GEN. U. S. GRANT. Bust in oval in rectangle. Large folio, with full margins.

MASTER OF THE DIE.

319. PROCESSION OF CUPIDS; PROCESSION OF INFANT BACCHI. The first printed by Lafreri. Sixteenth Century engravings, fine impressions, from the Tiers & Morrison collection with stamp. Mounted on one sheet.

TOM MAXWELL.

320. CLYDE TRUST BUILDINGS. Etching. Signed proof.

J. L. E. MEISSONIER.

321. THE SMOKER. Miniature etching. Fine impression on India paper laid into plate paper. 16mo.

*Considered the best of the great painter's few copper plates.

MORTIMER MENPES.

322. ST. PAUL'S CATHEDRAL. Signed proof etching printed in brown by the artist. Folio.
323. WESTMINSTER ABBEY; seen through an archway. Signed proof etching printed by the artist. Folio.
324. ON THE RIO, TRINITE. Etching. Signed proof.
325. INTERIOR OF ST. MARK'S. Etching. Signed proof.
326. RIO LEADING TO CHURCH. Etching. Signed proof.
327. CHURCH OF S. MACLOU, ROUEN. Signed proof on Japan paper printed by the artist.
328. INTERIOR OF S. MACLOU. Signed proof on Japan paper printed by the artist.
329. LITCHFIELD, DOORWAY. Signed proof printed by the artist.
330. ST. MARY'S PORCH, OXFORD. Signed proof printed by the artist.
331. INTERIOR OF ST. MARK'S. Signed proof on Holland paper with large margins.
332. CHRIST CHURCH, OXFORD. Signed proof on Japan paper printed by the artist.
333. A LITTLE RIO. Signed proof.
334. BRIDGE OF THE PIAZZA LABRA. Signed proof.

CHARLES MÈRYON.

335. ENTRÉE DU COUVENT DES CAPUCINS FRANCAIS A ATHENES. Etching. Small 4to. Framed.

*Very rare.

HENRY MEYER.

336. LORD HENRY BROUGHAM. Mezzotint after James Ramsay. Three-quarter length, standing. Fine open letter proof. Folio. Framed.

C. F. W. MIELATZ.

337. A STORM. Etching. First proof of the third state, printed on soft Japan paper. Signed by Mr. Mielatz.

GEORGE MORLAND.

338. THE LASS OF LIVINGSTONE. By Gaugain, colored by hand. Oval. Folio.

ROBERT NANTEUIL.

339. JACQUES, MARQUIS DE CASTELNAU. Engraved from life in 1658. Small 4to. Two small immaterial repairs. R. D. 58.

340. MICHEL LE TELLIER. Engraved after Ph. Champagne. 4to. From the Scheikevitsch collection.

— — NORDFELDT.

341. "FIVE O'CLOCK" (MILLS CLOSING). Signed proof printed by the artist on the leaf of an old book with untrimmed edges. Small folio.

JOHN OGBORNE.

342. ELEANOR GWYNN, after Sir P. Lely. Three-quarter length with lamb. Printed in colors. Oval 4to. Lond., 1802. Appropriate gilt frame

343. THE SAME, PRINTED IN CARMINE.

MALCOLM OSBORNE.

344. ADMIRALTY ARCH. Etching, signed proof, and a fine impression.

ADRIEN VAN OSTADE.

345. DANCE IN THE INN. Original etching. Oblong, 4to. with margins. Framed.

JACQUES J. PASQUIER: 1700-1784.

346. LES GRACES. Engraved after Vanloo. Folio, with margins. Framed.

T. PAYRAN.

347. LADY ANNE CULLING SMITH; after Downman. Half length in oval. Charming stipple engraving delicately colored, with remarque. 4to, in appropriate frame.

*Signed proof.

JOSEPH PENNELL.

348. THE HOSPITAL, TOLEDO. Etching and Dry-point. Signed proof printed by the artist.
349. LAMBETH PALACE FROM WESTMINSTER. Signed proof printed by the artist.
350. ROYAL WINDSOR. Signed proof printed by the artist on old French paper with untrimmed margins.
351. RAINY NIGHT, CHARING CROSS. Proof signed. In the manner of Whistler.
352. RIALTO, VENICE. Signed proof, printed by the artist on hand-made paper.
353. LIGHT LAGOON, VENICE. Signed proof, printed by the artist on hand-made paper.

JOSEPH PENNELL—Continued.

354. HAYMARKET THEATRE. Signed proof, printed by the artist on the fly leaf of an old book and the plate destroyed.
355. ST. BARTHOLOMEW'S GATE, LONDON. Signed proof printed by the artist on old paper with untrimmed margins. Plate destroyed.
356. SIGNALS, CHARING CROSS. Signed proof, printed by the artist on old paper with untrimmed margins, in a limited issue and the plate destroyed.
357. LEADENHALL MARKET. Early signed proof, printed by Pennell on old paper with untrimmed margins and the plate destroyed.
358. THE OAR MAKERS, VENICE. Early signed proof etching, showing Whistler's influence; printed by the artist on hand-made paper.
359. GREENWICH. Etching and dry-point. From the Goulding Collection, with the artist and title written on by Mr. Goulding. Small folio, framed.
360. GREENWICH. The same, earlier state, very lightly printed. Framed.
361. PRINCES' THEATRE. Etching. Framed.
362. THE HIPPODROME, LONDON. Etching. Framed.
363. ST. MARTIN'S BRIDGE: ARCHWAY IN TOLEDO. Two etchings, one printed in brown. 4to. (2).
364. ST. MARTIN'S BRIDGE. Etching, framed.

PENNELL LITHOGRAPHS.

365. UNION SQUARE, NEW YORK. Original lithograph. Signed proof, printed on old paper.
366. BUILDING THE BUILDING, NEW YORK. Original lithograph, printed on old paper. Signed.

PENNELL LITHOGRAPHS—Continued.

367. BROADWAY ABOVE 23rd STREET, NEW YORK. Original lithograph, on old hand-made paper. Signed by the artist.
368. THE TIMES BUILDING, NEW YORK. Original lithograph on old paper. Signed.
369. THE WINDMILLS. Original lithograph. Signed proof.

CAVALIERE PIRANESI: 1720-1778.

370. TEMPLE OF APOLLO. Original etching, with margins. Oblong folio.
371. INTERIOR OF ST. JOHN, LATERAN. The same.
372. TEMPLES OF HERCULES AND FORTUNE. The same. (2).
373. CASCADE AT TIVOLI: HADRIAN'S VILLA, TIVOLI. (2).
374. CONSTANTINE'S ARCH AND COLOSSEUM; MAECENAS' VILLA, TIVOLI. (2).
375. CAMPO VACCINO: VILLA OF HADRIAN. (2).
376. TRAJAN'S COLUMN; TEMPLE OF THE SIBYL,

TIVOLI; TEMPIO DELLA TOSSE. (3).

*All of the above are original impressions.

377. ARCH OF CONSTANTINE: NEPTUNE'S TEMPLE. Engravings, folio, framed. (2).

CONSTANCE M. POTT.

Contemporary artist whose work is much sought for.

378. THE WEST GATE, SOUTHAMPTON. Lithograph from the Goulding collection, signed by him and the artist.

MARC ANTONIO RAIMONDI.

379. MARS, VENUS AND CUPID. B. 345. Unusually good early impression on paper with a water-mark dating early in the 16th century.

PAUL RAJON.

380. REMBRANDT IN HIS STUDIO, after Gerome; GERARD DOW, after himself, proof; BRACQUE-MOND, 1852, proof on Japan paper; etchings. (3).

REMBRANDT VAN RHYN.

381. REMBRANDT AND HIS WIFE. B. 19.

*From the collection of Pierre Mariette, the famous print collector, with his autograph and date "1667" on the front. Rembrandt etched this plate in 1636: this copy was therefore obtained by Mariette during Rembrandt's lifetime and only thirty years after the etching was executed.

382. THE ADORATION OF THE SHEPHERDS; A NIGHT PIECE. B. 46.

383. THE PRESENTATION; WITH THE ANGEL. B. 51. Good old impression with acid marks in the blank space at bottom of the plate. Good margin.

384. OUR LORD AND THE DISCIPLES AT EMMAUS. B. 87. Good early impression on India paper. With collector's device on the back.

385. THE BAPTISM OF THE EUNUCH. B. 98.

386. THE DEATH OF THE VIRGIN. B. 207. Good early impression. With collector's device.

387. ST. JEROME SITTING AT THE FOOT OF A TREE. B. 100.

388. REMBRANDT'S MOTHER IN A BLACK DRESS. B. 349. Very good old impression. Collector's stamp on the back,

REMBRANDT VAN RHYN—Continued.

389. A BEGGAR (turned to the left); A BEGGAR (turned to the right). Companion etchings. B. 177-178. Framed together.

*Very fine impressions.

390. THE CIRCUMCISION; WITH THE CASK AND NET. B. 47. Good impression of the second state, with small margin. Framed.

391. THE SYNDICS. Fine carbon print. Folio.

F. REYNAUD.

392. FRENCH WASHERWOMEN. Signed proof on Japan vellum.

T. D. RHIND.

393. EAST WINDOW, MELROSE ABBEY. Etching, signed proof No. 4.

EVAN B. ROBERTSON.

394. ON THE OUTSKIRTS OF ST. SEBASTIAN. Signed proof on thin Japan paper. Etching.
395. THE DEAN VILLAGE, EDINBURGH. Etching, signed proof on thin Japan paper.

THEODORE ROUSSEAU.

396. PENCIL DRAWING. Stamped "TH. R.", wooded landscape. $4\frac{1}{2}$ x 7 inches. (Rubbed).

HENRY RUSHBURY.

397. A COTSWOLD MILL. Etching. Finely printed plate, one of only 50 issued, signed by the artist.

OTTO J. SCHNEIDER.

398. JUSTICE BLACKSTONE. After Gainsborough. Etching, half length in wig and gown. Signed proof on Japan vellum.

SIR FRANK SHORT.

President R. S. Painter Etchers, London.

399. THE STRAND GATE, WINCHELSEA. S. 291.
Etching, signed proof.
400. STROLLING PLAYERS AT LYDD (1907). S. 276.
Etching, signed proof on hand-made paper.
401. OVER THE MEADOWS TO MONNIKENDAM. S. 168 I. Etching, signed proof.
402. DINNER TIME ON BOARD THE BARQUE
"MARIE," UNLOADING AT CONWAY. S. 126.
Etching, one of only 50 signed proofs.
403. HEAD OF LANGSTON HARBOUR. S. 281. Etching, signed proof.
404. SEINE BOATS, ST. IVES, CORNWALL. S. 108.
Signed proof, printed and signed by Goulding also.
Only 50 proofs issued.
405. ST. GEORGE'S DOCK, LIVERPOOL. S. 119. One of only 50 signed proofs.
406. UNLOADING PEAT, DORT. S. 111. Signed proof.
Only 50 issued and the plate destroyed.
407. WROUGHT NAILS, HALESOWEN. S. 62. Etching.
Signed proof.
408. THE PATIENCE, BOSHAM. S. 64. Etching. Signed proof on old paper with untrimmed margins.
409. WALBERSWICK PIER. S. 118. 1890. Signed proof of only 50 issued.

SIR FRANK SHORT—Continued.

410. THE ROPE WALK, SPITTAL BRIDGE, WHITBY. S. 142. Signed proof.
411. BREAKING UP OF THE "GREAT EASTERN" No. 1. S. 120. Etching, signed proof. Only 50 issued.
412. A DUTCH GREEN-GROCERY. S. 110. Etching. Signed and named proof. One of 50 impressions and the plate destroyed.
413. PRISONERS OF WAR. S. 106. Early etching, signed proof.
414. BELL TOWER, MONNIKENDAM. S. 169. Etching, 1892. Signed proof.
415. TURNER'S LIBER STUDIORUM. Twelve subjects from the Liber Studiorum of J. M. W. Turner, R. A., etched and mezzotinted by Frank Short. Published by Robt. Dunthorne, London. Frontispiece and 11 plates (should be 12). ALL SIGNED PROOFS. Small folio.

*A rare series, comprising Bonneville, Water Mill, Solway Moss, Raglan Castle, Ben Arthur, Nymph at Well, Sunset on the Beach, etc.

T. F. SIMON.

Contemporary French Etcher.

416. GIRL OF BOHEMIA, PARIS, 1905. Etching, signed proof on thick paper.
417. IN THE LAMP LIGHT. Aquatint, printed in Paris in 1905. Signed proof.
*The head of a young woman in large hat with drooping feather.
418. ZURANOVA, TOWN IN BOHEMIA. Aquatint. Signed proof, dated Paris, 1905, printed in green ink.
419. LOGGITA A VENISE. Etching. Signed proof printed in brown ink.
420. ADVENTURE DE VENISE. Etching. Signed proof printed in green ink. Narrow folio.

T. F. SIMON—Continued.

421. THE FURSTERBERG GARDEN IN PRAGUE.
Etching, printed in brown, signed proof.
422. FISHERMEN WITH BOATS. Etching, printed in colors. Signed and stamped proof on Japan vellum. Oblong folio.
423. THE ROSE WINDOW, NOTRE DAME. Mezzotint.
Signed and stamped artist's proof. Folio.
424. L'ESTACADE EN HIVER. Etching printed in color.
Charming winter subject. Signed and stamped proof printed on ribbed paper. Oblong 4to.
425. RIVA SCHIAVONI. Etching, printed in brown.
Signed proof No. 43, on large paper with the artist's stamp.

H. SINGLETON.

426. BRITISH PLENTY. Stipple engraving, colored, by P. Vedovato after H. Singleton. Small folio, margins, published in 1800.

*A sailor accompanied by two young women on the wharf. Rare.

FRED SLOCOMBE.

427. LANDSCAPE WITH BRIDGE AND PINE TREES.
Etching. Signed remarque proof. Large folio, framed.

RICHARD SMYTHE.

428. LADY INCHQUIN. After Lawrence. Mezzotint printed in colors, half length, seated. Signed artist's proof on India paper. Folio.

NATHANIEL SPARKS.

429. ST. CLEMENT'S DANE'S. At Bookseller's Row.
Small folio, signed proof.

F. G. STEVENSON.

430. LA BELLE FERRONNIÈRE: After Leonardo. Mezzotint printed in colors in a limited issue. Signed proof. In decorative and appropriate frame. Folio.
431. GIOVANNA DELLA ALBIZZI. Signed proof. Mezzotint printed in colors, in a limited issue. Portrait of a Venetian Lady, profile to right, seen at half length, fair hair looped with ribbon, and yellow brocaded gown, trimmed with jewels. Frame as the preceding.
432. JUVENILE RETIREMENT (Douglas Children), after Hoppner. Mezzotint by Stevenson, signed proof printed in colors. Large folio, Framed.
433. CHILDREN BATHING (Children of Hoppner), after Hoppner. Mezzotint by Stevenson, signed proof, printed in colors. Large folio, framed.
434. MASTER HOPPNER: After Hoppner. Mezzotint printed in colors, signed proof. Gilt frame. Small folio.
435. PRINCE JACOB: After Van Dyck. Mezzotint printed in colors, signed proof. Gilt frame. Small folio.
436. YOUNG LADY OF THE FRENCH COURT: After Drouais. Mezzotint printed in colors, signed proof. Gilt frame. 4to.
437. LADY PETRE: After Gainsborough. Mezzotint printed in colors. Full length, in large black hat and scarf, standing near a stream. Folio. Signed proof on India paper. Folio.
438. LADY LIGONIER: After Gainsborough. The same, but standing near a marble pedestal, no hat, pink sash, slippers and rose. Signed proof on India paper. Folio.
439. THE AVENUE OF TREES: After Hobbema. Mezzotint printed in colors. Signed proof on India paper. Oblong folio.

F. C. STEVENSON—Continued.

440. MADONNA OF THE CHAIR: After Raphael. Mezzotint printed in colors. Signed proof on India paper. Folio.
441. LADY OF THE FRENCH COURT: After Drouais. Mezzotint printed in colors. Signed proof. 4to.

H. MULREADY STONE.

442. MOUNT PLEASANT, CLERKENWELL. Painter etching, printed on blue paper, signed artist's proof. 12mo.
443. EYRE STREET HILL, CLERKENWELL. Painter etching, signed proof. Small 4to.
444. UPPER RATHBONE PLACE. Painter etching, signed proof. Oblong 16mo.

DAN STRANG.

445. ST. ANN'S SOHO. Painter etching. Signed proof, folio.

WILLIAM STRANG.

446. WALLS OF THE ALHAMBRA. Signed proof of an important recent etched plate. Folio.

E. M. SYNGE.

447. THE BRIDGE, CORDOVA. Painter etching, signed artist's proof on Japan vellum. Oblong 4to.
448. THE MULE PUMP, TOLEDO. Painter etching, signed artist's proof on Japan vellum. Oblong 4to.
449. CATHEDRAL, AVILA. Interior. Painter etching, signed artist's proof. Narrow small folio.

PERCY THOMAS.

450. WOODCOTE MANOR. Proof of the second state signed by the artist.

EUGÈNE TILY.

451. MISS KEMBLE. Half length in stipple, tinted. Oval, Japan vellum proof, signed by the artist. Folio, gilt frame.

JAMES J. TISSOT.

452. ON THE GRASS. Etching, with the artist's signed and dated dedication to F. Goulding. Oblong 4to.
453. CROQUET. Etching, with Tissot's signed dedication to Mr. Goulding and the latter's signature.
*This etching was printed by Goulding.
454. CROQUET. Etching.
455. THE HAMMOCK. Etching.
456. THE ELDER SISTER. Etching. Signed and stamped proof from the Goulding Collection.
457. REVERIE. Etching.
458. L'HISTOIRE ENNUYEUSE. Etching, on old paper.
459. L'HIVER. Dry-point, stamped and signed proof. Folio, framed.
460. MAVOURNEEN. Said by the owner to be the third proof from Tissot's collection.
461. MAVOURNEEN. Dry-point, framed.
462. HIS FIRST PAIR OF BREECHES. Etching. Narrow 8vo.

VAUGHAN TROWBRIDGE.

463. ALEXANDER HAMILTON'S TOMB. Painter etching. Printed in color, signed proof. Folio, bronzed frame.

*Only 10 impressions were printed in colors.

464. BATTERY PARK. Painter etching. Signed proof. One of 10 impressions printed in color. Framed.
465. AN OLD DOORWAY, GRAMERCY PARK. Painter etching. Signed proof. One of 10 printed in colors. Framed.

EVERT VAN MUYDEN.

466. ORIGINAL STUDIES. Pen-and-ink study for Van Muyden's tiger feeding on a dead deer; crouching leopard and young bucks. 4to. (2).
467. ORIGINAL STUDIES. Pen-and-ink study for lion resting; tiger reclining. 4to. (2).
468. ORIGINAL STUDIES. Pen-and-ink study for combat between a buffalo and tiger; tiger killing a deer. 4to. (2).
469. LION STALKING. Etching, signed and marked by the artist "Etat définitif, tiré à 20 épreuves."

P. VAN SCHUPPEN.

470. S. J. BARBOT DE LARDENNE. Engraved portrait after F. Vaut in 1691. B1, 65. 4to, showing the border line.

*Unusually brilliant original impression. The portrait is bust length in an oval resting on a tablet.

JAN VAN DE VELDE.

471. THE FOUR SEASONS. (4).

*Fine original impressions in the First State before the introduction of the name Valck. From the W. C. Becker collection sold in Leipzig, 1819, with his stamp.

CORNELIS VERMEULEN.

472. JOANNES DE BRUNENC. Engraved after Rigaud. Three-quarter length in Court dress. Small folio, framed.

CORNELIS VISSCHER.

473. ABRAHAM LEAVING THE LAND OF HERON. Etched after J. Bassano. Oblong folio, framed.

*Proof before all letters, with margins. Rare in this state.

474. PETER SCRIVERIUS. Engraved portrait, half length with book, after P. Soutman. Folio.

*Fine original impression with very small margin. A celebrated example of engraving.

FRANCIS S. WALKER.

475. MASTER HOPPNER. After Hoppner. Mezzotint printed in colors, signed proof. Narrow 4to. Gilt frame.

WILLIAM WALKER.

476. KENSINGTON GARDENS. Painter etching, signed proof on thin Japan paper. Oblong 4to.
477. THE VENNEL, GREENOCK. Painter etching, signed proof on hand-made paper. Small 4to.

CHARLES J. WATSON.

478. ST. ETIENNE DU MONT, PARIS. Painter etching. Interior. Signed proof. 4to, framed
479. LANE'S ASYLUM, LUDLOW. Painter etching. Signed proof. 4to, framed.
480. FLOWER MARKET, PADUA. Painter etching. Signed proof, framed. 4to.
481. WESTGATE, CANTERBURY, 1885. Early etching, printed in brown. Framed.

CHARLES J. WATSON—Continued.

482. THE RAFT. Painter etching. Signed proof, dated November, 1878. Framed.
483. CAMPDEN, GLOUCESTERSHIRE. Painter etching. Proof with the artist's signed dedication to F. Goulding, 1888. Oblong 4to.
484. RUE CHANOINESSE, PARIS. Painter etching, printed by Goulding, proof with the artist's signed dedication to him. 4to.
485. LANGSTON, HAMPSHIRE. The same, with dedication inscription to the same.
486. MILL BRIDGE, BOSHAM. The same, with dedication inscription to the same.
487. CEFALU, SICILY. The same, with dedication inscription to the same.

JAMES WATSON.

488. JAMES PAINE, Architect, and James Paine, Jun'r. Mezzotint after Reynolds. Folio, cut to plate mark except lower margin.

T. R. WAY.

489. PORTRAIT OF WHISTLER. After Whistler's portrait of himself. Nearly half length.
*Proof signed by Way. Scarce.

JOHN COTHER WEBB.

490. PRINCE CHARLES OF WALES: After Van Dyck. Mezzotint, printed in colors. Signed proof, 4to, gilt frame.
491. COUNTESS OF SALISBURY. Mezzotint printed in colors. Signed proof. 4to. Gilt frame.

F. WHEATLEY.

492. MILK BELOW MAIDS. Engraved by Schiavonetti, in stipple. Folio, with margins. London, Colnaghi, 1793. Framed.
*The very rare original impression, from the "Cries of London," printed in brown.
493. PRIMROSES, TWO BUNCHES A PENNY. Engraved in stipple by Schiavonetti. Folio, with margins. London, Colnaghi, 1793. Framed.
*Rare original impression from the "Cries of London," printed in brown as the preceding.
494. CRIES OF LONDON. Color Prints. Duke Cherries; Matches. With the titles in English and French. After Cardon's etchings of the Wheatley paintings. Folio. (2).
495. CRIES OF LONDON. Milk below, Maids; Gingerbread, Smoking Hot! Color Prints, similar. From the same series. Folio. (2).

J. McNEILL WHISTLER.

496. READING. Lithograph. W. 13. On India paper. Framed.
*The drawing has been erased.
497. BATTERSEA BRIDGE. Lithograph. W. 12. Fine early impression with the large "butterfly," reduced in size in later impressions. Framed.
498. THE FORGE. Etching, 1866. One of the Thames Series. Printed on China paper. Framed.
499. FULHAM. Etching. Gilt frame.
500. LITTLE DORDRECHT. M. 240. Etching. Oblong 12mo.
501. THE LITTLE WHEELWRIGHT. M. 242. Etching. Oblong 16mo.
502. FROM PICKLE HERRING STAIRS. M. 163. Impression from the defaced plate.

J. McNEILL WHISTLER—Continued.

503. FITZROY SQUARE. Etching. M. App. IV.
*An interesting print. The drawing on the plate was done by Whistler, about 1886, but never printed. After Whistler's death Sir Frank Short issued the impressions.
504. THE SMITH'S YARD. W. 88. Lithograph. 4to.
Framed.
505. WHISTLER REPRODUCTIONS. Reproductions of rare etchings in the size of the originals. THE DOORWAY; SUNFLOWERS; L'ISLE DE CITE; FUMETTE STANDING; SHIPPING, VENICE. 5 pieces.
506. JO; THE PIANO; M. MARIN; THE MUFF; and FOSCA. 5 pieces.
507. ANNIE HADEN; FANNY LEYLAND; ROSS WYNANS; NOCTURNE, PALACES; PORTRAIT OF AXENFELD. 5 pieces.
508. THE DYER; ELINOR LEYLAND; ARTHUR; GRETCHEN AT HEIDELBERG; and SALUTE, DAWN. 5 pieces.
509. WHISTLER'S GRAVE AT CHISWICK. Etching by W. W. Burgess. Signed artist's proof.

JAMES WILKINSON.

510. ISRAEL PUTNAM, Esq., Major-General of the Connecticut Forces, etc. Mezzotint, three-quarter length, standing near a cannon. Folio. Framed. 1775.

J. G. WILLE.

511. LA DEVIDEUSE. Mère de G. Douw. Engraved after G. Douw. Folio, small margins. Framed.
512. LA LISEUSE. Companion piece. Framed.

MARTIN ZASINGER.

Early master who worked before 1500.

513. THE THOUGHT OF DEATH. B. 17. Good impression on paper about 1500 with margin. Very rare.

A. ZECHIN.

514. THE BALLAD SELLER. Stipple engraving after Tho. Stohard (Stothard). Oval. Published 1795 by Antony Suntach. Small folio. Framed.

*Rare original impression, with full margins.

ANDERS ZORN.

515. EN OMNIBUS. D. 71. Etching. Third state. Signed proof. Framed

*One of Zorn's rare plates, etched in 1893, and only 75 copies printed.

516. M. ET Mme. FURSTENBERG. D. 96. Signed proof. Framed.

*Rare. The second of three states. The first state is practically unprocurable.

517. MUSIQUE EN FAMILLE. D. 190. Third state. Signed proof. Framed.

518. SEAWARD SKERRIES. D. 247. Printed in brown. Signed proof. Framed.

*Rare. One of Zorn's famous studies of the nude.

519. THE FORD. D. 246. Printed in brown. Signed proof. Framed.

520. MISS LUDMAN. D. 166. Second of two states. Signed proof. Framed.

521. A SWEDISH MADONNA. (La Mère dénommée La Madone). D. 150. Painter etching. Signed proof.

*The painting is at Budapest. One of the most beautiful plates of the artist, etched in Mora in 1900. SCARCE.

522. ANNA, JEUNE FILLE DE MORA. D. 170. Signed proof on old paper.

*The head and shoulders of a peasant girl wrapped in a scarf. A well-known and very popular plate.

ANDERS ZORN—Continued.

523. SKERIKULLA. Not in Delteil. Signed proof printed in brown.
*A laughing peasant girl seen at half-length. Etched in 1912.
524. RACCOMMODAGE. D. 198. Signed proof.
*A nude peasant woman, seated mending. Fine impression.
525. WET. Not in Delteil. Signed proof on papier verdatre.
A laughing nude, seated on a rock, just slipping into the water.
526. THE FORD (Nude). Not in Delteil. Signed artist's proof printed in warm brown.
527. BETTY NANSEN. Noted Danish Actress. D. 189.
Signed artist's proof on large paper with full untrimmed margins. Charming portrait, seen at half-length.
528. MRS. POTTER PALMER. D. 105. Signed proof.
Half-length.
529. OXENSTJERNA. Half-length, standing. Signed artist's proof on papier verdatre.



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